

BBC-1 COLOUR

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CAMERA SCRIPT

STUDIO : TG5

Pres

DOCTOR WHO 4x

;3 TX'77

"IMAGE OF THE FENDAHL"

by CHRIS BOUCHER

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Spool: 49462 Time: 24'22"

SUNDAY SEPTEMBER 4th 1977

T.O.6.

1400 - 1830	Camera Rehearsal (with TK 36 from 1500 - 1530)
1830 - 1930	DINNER
1930 - 2000	LINE-UP
2000 - 2200	RECORD VTC/6HT/B19182/ED/ED

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SUMMARY

EPISODE ONE

DOCTOR WHO 4X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor TOM BAKER
Leela LOUISE JAMESON
Thea Ransome WANDA VENTHAM
Martha Tyler DAPHNE HEARD
Dr. Fendelman DENIS LILL
Jack Tyler GEOFFREY HINSLIFF
Ted Moss EDWARD EVANS
Maximillian Stael SCOTT FREDERICKS
Adam Colby EDWARD ARTHUR

RUN TK-42

- 55 -

(2)

SOF

OPENING TITLES - EPISODE THREE (DUR: 28")

S/I

TJ 1

Image of the Fendahl

TJ 2

by CHRIS BOUCHER

TJ 5

PART THREE

- 55 -

LA 3A

1. INT. COLEY'S LABORATORY. NIGHT.

(REPRISE.

38. 1 A
CU SKULL
a hand

THE POWER DIS-
CHARGE CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE

THE DOCTOR
CANNOT BREAK
FREE OF IT.

P A U S E

39. 3 A
MLS DOCTOR

WITH AGONISING
SLOWNESS HE
INCHES TOWARDS
THE EDGE OF THE
STOOL.

IT IS OBVIOUS
THAT HIS
STRENGTH IS
FAILING AND HIS
LIFE IS EBBING
AWAY)

(4)

- 3 -

2. INT. PRIORY KITCHEN. NIGHT.

103. LS LEELA

(LEELA ENTERS
SOMETHING
CATCHES HER
ATTENTION.)

as Leela

SHE LISTENS
INTENTLY FOR
A MOMENT,
FROWNING.)

LS Leela

THEN EXITS
(INTO HOUSE)

RECORDING PAUSE

(5)

3. INT. COLBY'S LAB. NIGHT.

cu Doctor

(THE DOCTOR
INCHES CLOSER
TO THE EDGE OF
THE STOOL BUT HIS
EFFORTS ARE VERY
WEAK)

cu skull/hand

R E C O R D I N G B R E A K

1B

4A. INT. CORRIDOR NO.1.

40. 1 B
 LEELA enters
 Xs down to
 cam and exits
 frame L

(LEELA runs IN
 LOOKING FOR
 THE DOCTOR)

LEELA: Oh Zuanan where
 is he! Doctor! Doctor!

3B

4B. INT. CORRIDOR 2.

41. 3 B
 LEELA enters
 and Xs to
 door of
 Colby's Lab.

(LEELA RUNS
 DOWN TO
 COLBY'S LAB.)

R E C O R D I N G S T O P

IA 3A

5. INT. COLBY'S LABORATORY. NIGHT.

42. 1 A
LS Lab.

SKULL L of
frame/Door R
of frame/
DOCTOR centre.

LEELA enters
Xs down to
DOCTOR. Let
them fall out
of frame R.

(THE DOCTOR MAKES
A LAST DESPAIRING
EFFORT TO SLIDE
OFF THE STOOL,
AND FAILS.

EXHAUSTED AND
DYING HE LIES
HUNCHED AGAINST
THE EDGE OF THE
WORKBENCH UNABLE
TO WITHDRAW.
FROM THE POWER
OF THE SKULL)

The SKULL dims

(LEELA HURRIES
IN)

LEELA: Doctor!

(SHE RUNS TOWARDS
HIM)

THE DOCTOR:

No!

(LEELA HESITATES)

42A

MS chair
being kicked
away.

(LEELA PLUNGES
FORWARD INTO A
SLIDING SOCCER
TACKLE KICKING
THE STOOL AWAY.

(3, next)

- 7 -

THE DOCTOR FALLS
BACKWARDS BREAKING
CONTACT WITH THE
SKULL.

THE POWER DIS-
CHARGE IMMEDIATELY
STOPS.

43. 3 A

C 2-shot
DOCTOR/LEELA
on floor

THE DOCTOR LANDS
ON TOP OF LEELA)

THE DOCTOR: + LEELA: Are you all right

LEELA: (WINDED) You're very heavy!

THE DOCTOR:

How did you find me?

LEELA: I just felt something was
wrong and followed the feeling.

THE DOCTOR: (GRINS) Yes?

LEELA: I did!

THE DOCTOR: Of course you did.

LEELA: Hey, have I saved your life?

44. 1 A

They start to
rise
C 2-shot
DOCTOR/LEELA

THE DOCTOR: Yes, I was careless.
Come on, get up. (TO SKULL) You're
changing into a mutation generator
aren't you?

LEELA: ~~Is it~~ ^{tonic}
~~You talk as though it were~~
~~alive~~

(3, next)

- 7 -

9

DOCTOR: It is in a way. It's using suitable genetic material to recreate itself.

Yes

LEELA: But what is it?

DOCTOR: Ssh, I think it's The Fendahl. It exists and grows by death.

LEELA: Most creatures do, or that is what you taught me.

DOCTOR: I know, but the Fendahl absorbs the full spectrum of energy, what some call the life force or the soul. It eats life itself.

LEELA: That must be what the old women saw ...

DOCTOR: What?

LEELA: Huge and dark she said. ~~and~~ hungry for her soul.

DOCTOR: And she's still alive?

LEELA: Yes.

DOCTOR: Come on, take me to her.

LEELA: What about that?

(SHE POINTS AT THE SKULL)

DOCTOR: That's indestructible.

(3, next)

(10)

hot 44 on 1)

HOLD their X
to door

LEELA: What about the sonic time
scan?

DOCTOR: First things first, before
the implosion Fendelman can operate
that for around a hundred hours,
give or take a few minutes.

LEELA: But he might already have used
up his hundred hours!

DOCTOR: Um, he That's a risk
we'll all have to take. Come on.
I'll

(THEY LEAVE RUNNING)
HE THROWS
BONE INTO
ROOM + THEY
EXIT)

R E C O R D I N G B R E A K

(15)

1C 3C

6. INT. FENDELMAN'S LABORATORY. NIGHT.

45. 3 C

CU Digital Counter
static.

(FENDELMAN SWITCHES
ON AN ELECTRONIC
DIGITAL COUNTER
AND CHECKS IT.)

CU Digital Counter
starting (for use at end) COLBY LOOKS)

RECORDING PAUSE

COLBY: What's that for?

46. 3 C

C 2-shot
FENDELMAN/COLBY

FENDELMAN: Running log./ Some of the
scanner components have a limited life.

Let FENDELMAN
go, HOLD COLBY

COLBY: Ninety eight hours fifty-six
minutes forty three point seven
seconds. You've been busy with this
equipment.

FENDELMAN: It has been a joy.

COLBY: A labour of love even.

47. 1 C

CS FENDELMAN

(COLBY CROSSES TO
THE WALL VIEWER,
SWITCHES IT ON
AND LOOKS AGAIN
AT THE X-RAY
PLATES)

COLBY enters
for 2-shot
COLBY/FENDELMAN

If man really is descended from aliens
like this why haven't we found
evidence of it before?

FENDELMAN: Because
We were not looking.

COLBY: Oh, come on!

(Break next)

- 11 -

FENDELMAN: We were not looking for this sort of evidence. Without the scanner we would not have found this one. In all research, Adam, there must be a first discovery. What is it the Chinese say, a journey of a thousand miles begins with but a single step?

COLBY: This isn't a step, it's a jump. And to rather an illogical conclusion.

(FENDELMAN
COMPLETES HIS
CHECKS AND LOOKS
UP)

TIGHTEN to
closest poss.
2-shot

FENDELMAN: You shall see. I have already reprogrammed the computer. This time it should give a visual interpretation of what the scanner picks up.

(HE POINTS TO THE
VIEW SCREEN SET
IN THE SCANNER
CONSOLE)

Colby
On this screen you will see the true genesis of homo sapiens.

(FENDLEMAN BEGINS
THE SCANNER RUN-
UP SEQUENCE.)

THE DIGITAL
COUNTER OF THE
RUNNING-LOG BEGINS
TO TICK UP THE
SECONDS)

R E C O R D I N G B R E A K

ID 2A 4A

7. INT. LARGE CELLAR. NIGHT.

48. 2 A
 Highest poss.
 LS THEA
 centre of
 cellar floor

(ON THE FLOOR A
 LARGE PENTAGRAM
 HAS BEEN PAINTED.)

BY THE LIGHT OF
 TWO HURRICANE
 LAMPS THEA
 RANSOME CAN
 BE SEEN LYING
 WITHIN THE
 PENTAGRAM.
 HER HANDS AND
 FEET ARE BOUND.

49. 1 D
 LS Cellar steps
 STAEL descends, PAN
 him R + let him
 leave frame

MAXIMILLIAN
 STAEL COMES
 FORWARD OUT OF
 THE SHADOWS. HE
 IS HOLDING A SYRINGE
 AND SWAB)

50. 2 A
 MCS STAEL
 PAN him R to
 2-shot THEA/STAEL

*he is about
 to inject her.*

STAEL: Thea!

THEA: Max?

STAEL: I am glad you are awake, Thea.
 I want you to understand why I have
 brought you here.

(HE KNEELS DOWN
 BESIDE HER,
 ROLLS UP HER
 SLEEVE AND CARE-
 FULLY SWABS A
 PATCH OF SKIN
 ON THE INSIDE
 OF HER ARM)

You are the medium through which the
 ancient power of this place is
 focused.

(4, next)

THEA: (HAZY) What
are you doing?

STAEL: The scanner awoke the power,
You know about the scanner, of course.

(VERY CAREFULLY
AND PROFESSIONALLY
HE EMPTIES THE
SYRINGE INTO HER
ARM, PUTS THE
SWAB ON THE SPOT
AND BENDS HER
ARM TO HOLD IT IN
PLACE.

HOLD closest
poss. 2-shot

I have been watching you for some time,
you see. You are the medium through
which I shall conjure and control
the supreme power of the ancients.

THEA: (DRIFTING) Max, don't be
so ridiculous.

Let STAEL go

STAEL: You will sleep now while we
prepare.

51. 4 A
MCU STAEL

THEA: Max! You're a fool!

STAEL: I shall be a god.

R E C O R D I N G B R E A K

3C 1E

8. INT. COTTAGE. NIGHT.

(MRS. TYLER IS
NOW LYING ON THE
SETTEE AND APPEARS
TO BE ASLEEP.)

JACK HAS COVERED
HER WITH THE
BLANKET. HE
IS HOVERING ABOUT
HELPLESSLY.

LEELA COMES
IN CLOSELY
FOLLOWED BY THE
DOCTOR)

52. 1 E

MCS MRS. TYLER
PAN L to find
JACK at chair by
table. He wakes
on door noise
+ Xs to door.
Let him leave frame.

JACK: Is this 'im? Is this your man?
(TO THE DOCTOR) OiDo you know what's
goin' on? My gran's in a 'ell of a
state.

53. 3 C

3-shot at door
DR/LEELA/JACK
Leela's
HOLD DOCTOR'S X
down to MRS. T.

(THE DOCTOR
BRUSHES PAST
HIM AND GOES
DIRECTLY TO
WHERE MRS.
TYLER IS LYING)

S3A

2-S DR/JACK

THE DOCTOR: Mrs. Tyler? Come on
Mrs. Tyler, wake up!

S3B

2-S LEELA/Mrs. T.

LEELA: Come on old woman, wake up,
Now, come on!

54. 1 E

2-shot
JACK/DOCTOR

JACK: Leave her alone. What do you
think you're doing?

THE DOCTOR: Do you know what's wrong
with her?

(3, next)

- 16 -

JACK: Well, no, but -

THE DOCTOR: I do. Make some tea.

JACK: Tea?

THE DOCTOR: Tea. She does drink tea?

JACK: Yeah!

THE DOCTOR: Then make some.

Let JACK go
HOLD DOCTOR

(JACK GOES TO THE
KITCHEN)

Use the good china, four cups, lay it out on a tray. Off you go, Oh and some fruitcake.

JACK: (V.O.) Anything else?

THE DOCTOR: No. (TO LEELA) I love fruitcake.

(THE DOCTOR
ON ONE SIDE AND
LEELA ON THE
OTHER)

55.2 C
C 3-shot
DR/LEELA/MRS. T.

SHE SHOWS NO
SIGNS OF LIFE)

THE DOCTOR:
Come on, Mrs. Tyler, is this the way to behave when you've got visitors? We've come for tea!

(Break next)

Sheet 55 on 3)

LEELA: And fruitcake!

DOCTOR: And fruitcake. I know a
wonderful recipe for fruitcake.

LEELA: Do you?

DOCTOR: Yes, you take a pound of
peanuts

R E C O R D I N G B R E A K

1C 30

9. INT. FENDELMAN'S LABORATORY. NIGHT.

56. 1 C

Close 2-shot
COLBY/FENDELMAN

FENDELMAN: There Colby, do you
(FENDELMAN IS
OPERATING THE
SCANNER.)

RECORDING PAUSE

COLEY IS WATCHING
HIM.

57. 1 C

MCU Door
STAEL enters
+ raises gun

STAEL ENTERS.
(HE IS AGITATED)

58. 3 C

C 2-shot
COLEY/FENDELMAN

STAEL: Turn it off!

FENDELMAN: (NOT LOOKING UP) Where
have you been, Stael? I needed you
here. /

59. 1 C

MCS STAEL
including gun

(STAEL TAKES OUT
A PISTOL AND
POINTS IT AT
FENDELMAN)

STAEL: Turn off the scanner.

60. 3 C

C 2-shot
COLEY/FENDELMAN

(SOMETHING IN HIS
TONE OF VOICE
MAKES COLBY LOOK
UP)

Dr. Fendelman,
COLBY: / I think you have an
industrial relations problem.

69A

cu gun on monitor

FENDELMAN: What are you talking -

70B

cu Fendelman

(SEES THE GUN FOR THE
FIRST TIME)

70A

cu gun, hand in +

61.

takes it.

Have you lost your mind?? /

MCS STAEL

19

62. 3 C STAEL: The scanner.

C 2-shot

COLBY/FENDELMAN

63. 1 C FENDELMAN: No.

MCS STAEL

64. 3 C (STAEL COCKS THE PISTOL)

C 2-shot

COLBY/FENDELMAN

COLBY: Relax, Max. I'll do it.

(HE SWITCHES OFF
THE SCANNER. THE
DIGITAL COUNTER
ON THE RUNNING
LOG SHOWS NINETY-
NINE HOURS,
FIFTEEN MINUTES,
THIRTY POINT FIVE
SECONDS)

65. 1 C FENDELMAN: Why, Stael?

CU STAEL

yet

STAEL: I'm not/ready. My followers
are not yet here.

66. 3 C

C 2-shot

COLBY/FENDELMAN

COLBY: Followers? That's impressive.

67. 1 C

CU STAEL

STAEL: Shut up, Colby, or I will shoot
you where you stand. Outside, both
of you.

68. 3 C

C 2-shot

COLBY/FENDELMAN

let them leave
frame LFENDELMAN: Is this some sort of joke,
Max?

69. 1 C

3-shot at door

STAEL/COLBY/FENDELMAN

(COLBY URGES
FENDELMAN GENTLY
TOWARDS THE DOOR)

COLBY: No, Max isn't famous for
his sense of humour are you Maxy?STAEL: I shall not warn you again,
Colby.

(Pause, next)

COLBY: You're going to kill us anyway, aren't you?

69B

BCU STAEL

STAEL: That depends on whether I enjoy having you worship me. CUTE

(COLBY LOOKS AT
STAEL PREPARED
TO LAUGH BUT
THERE IS NO DOUBT
THAT STAEL IS
SERIOUS.)

(COLBY IS
FRIGHTENED
INTO SILENCE)

RECORDING PAUSE

70. 1 C
CU Digital counter
stopping at
99.15.30.

R E C O R D I N G B R E A K

(21)

4B

10. INT. COTTAGE KITCHEN. NIGHT.

71. 4 B
CU Tea tray
JACK picks it
up PAN him R
to living-room
door

(JACK BRINGS IN
A TRAY OF TEA.)

3C 1E

72. 1 E
10A. INT. COTTAGE LIVING-ROOM. NIGHT.
MCS JACK entering
from kitchen.
PAN him L to table.

73. 3 C
C 3-shot
DR/MRS.T./LEELA

DOCTOR: You mix the peanuts
and the treacle and add the apple
cores, put them in a shallow dish
in a high oven and bake it for a
fortnight. It's too late, she's
slipped away.

Let DOCTOR +
LEELA go,
TIGHTEN on
MRS. TYLER

(THE DOCTOR + LEELA
RISE AND ARE ABOUT
TO GO WHEN MRS.
TYLER WAKES)

MRS. TYLER: Yer! Just a minute.
That bain't no way to make a
fruitcake!

DOCTOR: Mrs. Tyler!

(HER SPEECH GRADUALLY
BECOMES MORE FLUENT)

MRS. TYLER: Well, if'n you're
gonna stay, sit yourselves down
and I'll have the tea ready in
a jiffy.

74. 1 E
MCS JACK

JACK: It's here Gran.

R E C O R D I N G B R E A K

4 to C
3 to D

75. 4 C MCU MRS. TYLER (MRS. TYLER LOOKING AT THE TRAY)

MRS. TYLER: Well that 'ent the good china John. And there's fresh cake in the other tin. (LOOKS AT THE DOCTOR) 'Ere, I never asked you to tea? I 'ent never seen you before in my life. /

76. 1 E MCU DOCTOR

77. 4 C MCU MRS. TYLER THE DOCTOR: You were slipping away. /

MRS. TYLER: Slipping away?

78. 1 E MCU DOCTOR THE DOCTOR: Psychic shock. I needed something normal to bring you to reality. How long have you lived here, Mrs. Tyler? /

79. 4 C MCU MRS. TYLER

MRS. TYLER: Why should I tell you aught? /

80. 1 E 2-shot DR: (RISING) Tell her I'm trying to help / JACK/DOCTOR JACK: He's trying to help, gran. /

81. 4 C MCU MRS. TYLER

MRS. TYLER: You mind your place, John. /

JACK: Oh no. We 'ent got time for those games. Ted Moss and his cronies is up to suffen. Suffen bad and you're involved. Now you tell 'im what he wants to know. /

83. 4 C CU MRS. TYLER

MRS. TYLER: I 'ent involved in nothin I was consulted. Lots of people consult me. You know I got the second sight. /

84. 1 E CU DOCTOR

THE DOCTOR: You've lived in this cottage all your life then haven't you Mrs. Tyler? /

85. 4 C CU MRS. TYLER

86. 1 E MRS. TYLER: How do you know that?
CU DOCTOR

THE DOCTOR: Telepathy and precognition are normal in anyone whose childhood was spent near a time fissure like the one in the wood. /

87. 3 D JACK
CU JACK

JACK: He's as bad as you are!
What's a time fissure?/

88. 1 E DOCTOR
CU DOCTOR

THE DOCTOR: A weakness, in the fabric of time and space. Every haunted place has one, that's why they're haunted. Time distortion. This must be a large one. It's lasted long enough to affect the place names. Like Fetchburgh. Fetch - an apparition. /

89. 4 C MRS. TYLER
CU MRS. TYLER

90. 1 E MRS. TYLER: How do you know so much? /
CU DOCTOR

91. 4 C THE DOCTOR: I read a lot. What did you see in the wood? /
ECU MRS. TYLER

92. 1 E MRS. TYLER: I didn't see aught in the woods. Not with my eyes.
ECU DOCTOR
 He kneels

Then
THE DOCTOR: With your mind? Did it have a human shape? /

93. 4 C ECU MRS. T.
ECU MRS. T.

94. 1 E MRS. TYLER: (RELUCTANTLY) No.
ECU DOCTOR

95. 4 C THE DOCTOR: I've got to know!
ECU MRS. TYLER
 Did it have a human shape? /

96. 1 E MRS. TYLER: No It didn't!
MCU DOCTOR

HOLD 2-shot
as JACK enters

DOCTOR: Jack, do something for me.

JACK: If I can.

DOCTOR: Could be dangerous.

JACK: Oh!

PAN DOCTOR
R to 20shot
DR/LEELA

Keep an eye on
DOCTOR: I want you to watch the
Priory for me. I need to know
who comes and goes. We'll be back
by tomorrow sundown. (TO LEELA)
Come on, we've got a long way to go.

(HE HEADS FOR
THE DOOR)

LEELA STARTS TO
FOLLOW)

MRS. TYLER: Girl!

HOLD LEELA's
X down to MRS. T.

(LEELA TURNS
BACK)

LEELA: Yes?

(MRS. TYLER HOLDS
OUT A VERY SMALL
BAG ON A DRAW-STRING)

MRS. TYLER: Take this. Tis a charm
to protect you. I cast it for Ted
Moss but it's too late for 'im.

LEELA: Thank you.

97. 4 C

C 2-shot
JACK/MRS. TYLER

(LEELA TAKES THE
CHARM, NODS AND
HURRIES TO THE
DOOR)

MRS. TYLER: John!

(Break next)

JACK: Yes Gran?

(shot 97 on 4)

MRS. TYLER: I seen the figure he
spoke of. In a dream. T'were a
woman.

R E C O R D I N G B R E A K

1D 2A' 4A + 5

98. 2 A
MLS STAEL 11. INT. LARGE CELLAR. NIGHT.

(THEA RANSOME,
DRUGGED AND
UNCONSCIOUS
STILL LIES
IN THE
PENTAGRAM.)

99. 1 D
MLS FENDELMAN

COLBY AND
FENDELMAN
ARE BOTH
SECURELY
TRUSSED UP.

STAEL IS
CHECKING
THE BONDS)

100. 2 A
MLS STAEL

FENDELMAN: How long have you been
planning this ... whatever it is
you're planning? //

101. 1 D
MLS FENDELMAN

STAEL: Ever since Mrs. Tyler's
visions began to come true. //

102. 4 A
MCU COLBY

FENDELMAN: Visions? Oh come now,
Max. You have a first class brain.
Use it. //

103. 1 D
MCS STAEL

COLBY: First class brain? He's
an occult freak. One of those feeble
inadequates who thinks he communes
with the devil. Is that it, Max?
Are you going to summon up the devil? //

HOLD his X
down to
COLBY

STAEL: Unlike you I am not a crude
lout, Colby. The grimories do not
impress me. Mrs. Tyler's
paranormal fight and the race
memories she draws on these were the
signposts on the road to power -

(2, next)

COLBY: Spare us the after dinner
speech!

STAEL: I shall enjoy your terror, Colby.

104. 2 A
MCU FENDELMAN

(HE WALKS AWAY)

105. 4 A
MCU COLBY

FENDELMAN: I trusted him.

COLBY: I didn't and I'm going to wind up just as dead as you. If that's any consolation.

106. 1 D
MCS STAEL

(HE STRUGGLES
WITH HIS
BONDS)

107. 4 A
CU COLBY

FENDELMAN: Why should he be doing this?

109A Cu hands struggling

COLBY: Fendelman, it doesn't matter why! What matters is he's doing it. To us, unless we can get free before his so-called followers arrive! (BEAT) What about the Security Guards?

108. 1 D
CU FENDELMAN

108A Cu Colby

FENDELMAN: In my absence they are to take their instructions from him.

109. 5 Highest widest shot poss.

COLBY: (REACTION)

R E C O R D I N G B R E A K

3E 1F

12. INT. TARDIS.

110. 3 E
Wide 2-shot
DOCTOR/LEELA

(THE DOCTOR
IS AT THE
CONTROLS)

DOCTOR: The fifth planet is a hundred and seven million miles out and then twelve million years back. We've no time to waste.

111. 1 F
MCS DOCTOR

LEELA: You think this thing ... the Fendahl ... comes from the fifth planet? /

112. 3 E
MCS LEELA

DOCTOR: Came from it. A long time ago. Before your species developed ~~on Earth~~ on Earth. /

113. 1 F
MCU DOCTOR

LEELA: You said there's only one, it can't build a spacecraft, so how did it get to Earth? /

114. 3 E
MCU LEELA

DOCTOR: (SHRUGS) It used that enormous stockpile of energy to launch itself across space. /

115. 1 F
CU DOCTOR

LEELA: You mean the way lightning travels? /

No, well yes,
DOCTOR: Something like that. Humans speak of astral projection travelling psychically to distant planets. That might be some kind of race memory.

LEELA: A race memory?

DR: Yes *deja vu?*

R E C O R D I N G B R E A K

EP.3

18^m

TELECINE 4: (DUR: 31^m)

SOF

Ext. Fetch Priory. Day.

From cover at the edge
of the wood JACK TYLER
is watching the house.
A van draws up. TED
MOSS and THREE OTHER
MEN get out and go into
the house.

END TELECINE 4.

3E 1F

13. INT. TARDIS.

117. 3 E
MLS LEELA
on floor

(LEELA IS DOZING.
THE DOCTOR ENTERS
FROM ANOTHER PART
OF THE TARDIS.)

She rises to
2-shot as the
DOCTOR enters.
Let DOCTOR exit
frame L. HOLD
LEELA

LEELA WAKES SUDDENLY
AND INSTINCTIVELY
DRAWS HER KNIFE)

DOCTOR: No, no, put it away, put it
away. It's a good thing your tribe
never developed guns. They would
have woken with a start one morning
and wiped themselves out.

118. 1 F
MCS DOCTOR

LEELA: Someone was chasing me and I
couldn't move. Just a dream I
suppose./

(THE DOCTOR KICKS
THE COMPUTER CARDS
SUDDENLY)

Hey, what's wrong Doctor?

119. 3 E
MCS LEELA

DOCTOR: I've been checking on the
old data banks. There's nothing on
record at all about the fifth planet./

120. 1 F
2-shot
DOCTOR/LEELA

LEELA: Does it matter?
DOCTOR: Of course it matters! We Time
Lords are a very meticulous people./
You have to be when you live as long
as we do. All information is recorded.

LEELA: Perhaps there wasn't any.

(3, next)

120 on 1)

(31)

DOCTOR: What?

LEELA: Information.

(THE DOCTOR STARES AT HER BLANKLY FOR A MOMENT THEN COMES TO WITH A START. HE RUSHES TO THE CONTROL CONSOLE. THE TARDIS RESPONDS.

HE ACTIVATES THE VIEW-SCREEN. IT SHOWS A SLOWLY ROLLING WEAVING PATTERN OF LIGHT AND COLOUR)

DOCTOR: Of course! That's why there's no record of the planet.

121. 3 E

LEELA: (STARING AT SCREEN) Why? /

122. (4 D - Blacks area) MCU Screen

DOCTOR: That impression is produced by a time loop.

LEELA: A time loop?

At Console

DOCTOR: Yes, all memory of the planet has been erased by a circle of time making it and its records invisible. Only a Time Lord could do that.

LS Screen

LEELA: It's very clever.

123. I F
MCU DOCTOR

DOCTOR: It's criminal. We've been on a wild goose chase. Come on, let's get back. /

(HE TURNS OFF THE VIEW-SCREEN & RESTARTS THE TARDIS)

Let's hope we're not too far round that loop.

14. INT. COTTAGE. NIGHT.

124. 1 E

CU table top
PULL OUT to
MCS MRS. TYLER

(MRS. TYLER IS
DEALING TAROT
CARDS)

125. 3 C
MCS JACK

MRS. TYLER: The tower struck by
lightning!

(JACK COMES IN)

126. 1 E
CS MRS. TYLER

JACK: Still no sign of 'em. Sundown
'e said.

127. 3 C
MCS JACK

MRS. TYLER: Didn't reckon he'd be
reliable. Never trust a man who
wears a hat.

128. 1 E
MCU MRS. TYLER

JACK: Grandad always wore one.

129. 3 C
MCU JACK

MRS. TYLER: And a wicked old devil
'e were too.

130. 1 E
MCU MRS. TYLER

JACK: I wear one! /

131. 3 C
MCU JACK

MRS. TYLER: That be different, I give
it to you. Here take this. /

132. 1 E
CU MRS. TYLER

JACK: More charms. I en't one of
your punters Gran! /

133. 3 C
CU JACK

MRS. TYLER: Tonight is Lamas Eve. /

134. 1 E
CU MRS. TYLER

JACK: You know I don't believe in all
that. /

135. 3 C
CU JACK

MRS. TYLER: Most round here do, and
when most believe that do make it
true. /

136. 1 E
MCU MRS. TYLER

JACK: Most people used to think the
world was flat, but it were still round. /

Shot 136. on 1)

HOLD her
rise + X to
2-shot
MRS. T/JACK

MRS. TYLER: But they behaved as if it
were flat. (OFFERS BAG) Just for
me.

JACK: (ACCEPTS IT) If it makes you
happy.

137. 3 C

2-shot
MRS T./JACK

He Xs to
sideboard

MRS. TYLER: Another thing. I want
they two cartridges. /

JACK: Going rabbiting Gran?

MRS. TYLER: Going to fill 'em with
salt. Salt's best pertection there
be.

138. 1 E

CU MRS. TYLER

JACK: Evil spirits again Gran? /

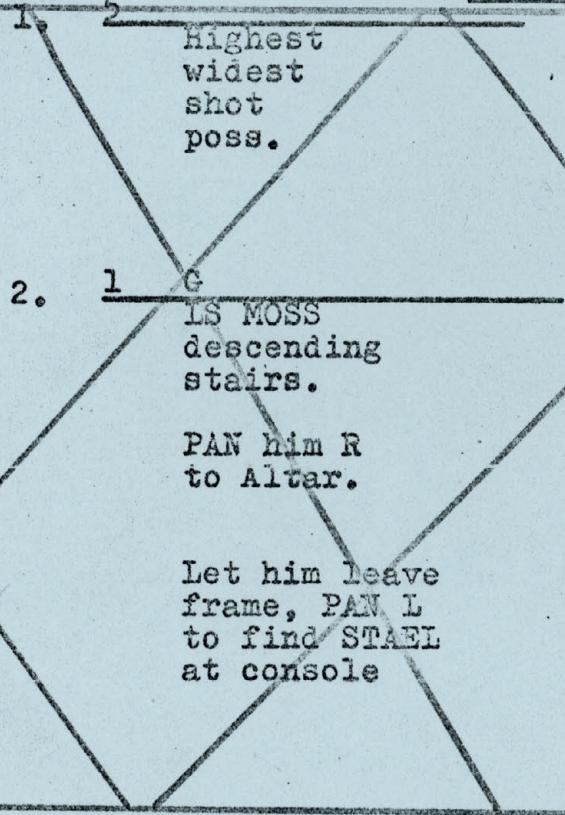
MRS. TYLER: You can laugh John, but
I know the old ways ... more than
them up at the Priory, any road.
We'd best get up there, we've gotta
stop 'em meddling in things they
don't understand.

R E C O R D I N G B R E A K

(34)

1G 2A 4A 5

15. INT. LARGE CELLAR. NIGHT.



(ROBED AND HOODED
FIGURES ARE GATHERED.)

THEA RANSOME, COLBY
AND FENDELMAN REMAIN
IN THEIR ORIGINAL
POSITIONS.

AROUND THE PENTAGRAM
AND FOLLOWING IT'S
SHAPE PRECISELY A THIN
STIR OF METAL FOIL
HAD BEEN LAID.

BEYOND THE PENTAGRAM
AN ALTAR HAS BEEN
ERECTED. BESIDE IT
STANDS A REMOTE CONTROL
CONSOLE WHICH IS LINKED TO
THE SCANNER IN FENDELMAN'S
LABORATORY BY HEAVY DUTY
CABLES LYING ALONG THE
FLOOR.

STAEL IS CHECKING
THIS CONSOLE.

MLS MOSS at altar

STAEL at console
he X's to altar

THERE IS A STIR AMONG
THE GATHERING AS TED
MOSS ENTERS CARRYING A
SKULL. HE IS HOLDING IT
BY THE SMALL PEDESTAL ON
WHICH IT IS MOUNTED AND
BEING CAREFUL NOT TO TOUCH
THE SKULL ITSELF. HE
IS ALSO WEARING A PAIR
OF HEAVY, INSULATED
GAUNTLETS.

(Pause, next)

35

(Shot 2 on 1)

CAREFULLY AND REVERENTLY
HE PLACES THE SKULL
ON THE ALTAR. HE BOWS
TO IT. THE WATCHERS
DO THE SAME.

STAEL TURNS, BOWS TO
THE SKULL AND THEN BEGINS
TO PREPARE A SHORT COIL
OF HEAVY-DUTY CABLE WHICH
IS CONNECTED TO THE
CONSOLE)

RECORDING PAUSE

COLBY: (WHISPERING) What is that?

FENDELMAN: A remote control unit
connected to the scanner. /

COLBY: He's linking up that old bone
with your scanner? Why? /

FENDELMAN: The power source! Colby,
I think I know! /

MLS THEA

5
Highs hot cellar

R E C O R D I N G B R E A K

16. INT. TARDIS.(THE DOCTOR IS
DEEP IN THOUGHT)139. 3 E
ML 2-shot
DOCTOR/LEELALEELA WANDERS IN
PUTTING UP HER
HAIR)LEELA: We're going to be late.140. 1 F
MCS DOCTORDOCTOR: Of course we're going to be
late! / Obviously we're going to be
late! But the question is .. where
is it getting the power? Induced
biological transmutation takes a
lot of power; / it isn't available in
the Priory. Ah!141. 3 E
MCS LEELA(THE DOCTOR
THUMPS THE
CONSOLE)LEELA DRAWS HER
KNIFE)142. 1 F
CS DOCTORTIGHTEN to
MCUDOCTOR: Put that knife away! I've
got it. The skull is absorbing the
energy released when the scanner beam
damages that time fissure! ... Why
didn't I think of that before? /143. 3 E
MCU LEELALEELA: Even you can't think of
everything. /144. 1 F
MCU DOCTOR145. 3 E
MCU LEELA

DOCTOR: I can't? /

146. 1 F
MCU DOCTORTighten to
CULEELA: No. /DOCTOR: (SERIOUS) Well, I should have
thought of that. But I was frightened
by a mythical horror from my child-
hood .. too frightened to think
clearly. /147. 3 E
CU LEELALEELA: Tut! Tut! Tut!

NO SCENE 17.

3F 2A 4A 5

8. 3 F 18. INT. LARGE CELLAR. NIGHT.
CS Cables
on floor by
altar.

PULL OUT
+ PAN UP
to find
STAEL

(FROM THE BACK OF THE
SKULL A THICK COIL OF
CABLE SNAKES ACROSS
THE ALTAR TO THE REMOTE
CONTROL CONSOLE.

STAEL GLANCES ROUND
AND, SATISFIED THAT
EVERYTHING IS READY,
FACES THE GATHERING)

STAEL: The waiting is over. Prepare yourselves.

9. 2 A (TED MOSS AND THREE
OTHERS MOVE SLOWLY FORWARD
AND TAKE UP POSITIONS
ON FOUR POINTS OF
THE PENTAGRAM.

High Group shot

THE REST OF THE WATCHERS
FORM A SEMI-CIRCLE
FACING THE ALTAR. THE
FIFTH POINT OF THE
PENTAGRAM WHICH IS NEAREST
THE ALTAR REMAINS EMPTY.

STEAL MOVES TO THE
REMOTE CONTROL CONSOLE)

10. 3 F MCS FENDELMAN
FENDELMAN: (SHOUTS) Don't do it,
Stael!

11. 4 A /
MCU COLBY
COLBY: (HISSING) Shut up you fool!
Let him electrocute himself.

12. 3 F /
MCU FENDELMAN
FENDELMAN: (SHOUTS) You will kill
us all! Listen to me all of you.
He is a madman.

38

EP.3

TELECINE 6:

(DUR: 22")

/SOF

Ext. Wood. Night.

The DOCTOR and LEELA
are running with walking with
desperate urgency. a purpose through
wood.

END TELECINE 6.

19. INT. LARGE CELLAR. NIGHT.

13. 2 A

Highest +
widest shot
poss.

(FENDELMAN IS STILL
SHOUTING AT THE
ASSEMBLY. STAEL
WALKS TOWARDS
HIM)

14. 3 F

MCU FENDELMAN

FENDELMAN: You must stop him! / You
~~MUST STOP HIM NOW BEFORE HE PLUNGES~~
everything into chaos and death! /

15. 4 A

MCU COLBY

16. 3 F

MCU FENDELMAN

COLBY: He'll plunge you into chaos
and death if you don't shut up! /

17. 4 A

MCS Gathering

PULL BACK as
STAEL enters
and Xs down
to FENDELMAN

MS STAEL

(STAEL POINTS
HIS GUN)

STAEL: You do?

2-S Staef/Fendel.

FENDELMAN: Max listen! The Doctor
asked if my name was real
Fendelman! Man of the Fendahl - don't
you see? Only for this moment have
the generations of my fathers lived.
I have been used. You are being used.
Mankind has been used!

R E C O R D I N G

B R E A K

4B

- 42 -

3C

20. INT. FENDELMAN'S LABORATORY. NIGHT.

148 3

C
ML 2-shot
MRS.T/JACK

(JACK TYLER IS STANDING
STARING AROUND.)

MRS. TYLER ENTERS GINGERLY.
SHE PEERS FURTIVELY
AT THE EQUIPMENT)

JACK: They en't in here either.

MRS. TYLER: The house is empty then.
I don't hold with all this. It's
against nature.

(THERE IS A DISTANT,
VERY MUFFLED SOUND
OF A SHOT)

JACK:
Sounded like a shot. Is there a
cellar?

MRS TYLER: There's cellars all under
ere but they 'ent been used for years.

JACK: They're bein' used now.

(Break next)

MRS TYLER: Come on, boy.

(hot148 on 3)

(41)

(SHE HURRIES TOWARDS
THE DOOR BUT BEFORE
SHE REACHES IT SHE
STUMBLES ON THE THICK
POWER CABLE LEADING
FROM THE SCANNER OUT
THROUGH THE DOOR. SHE
DOESN'T FALL BUT HAS
CLEARLY TURNED HER ANKLE.
SHE HOBBLES. JACK
HURRIES TO HELP HER)

JACK: You all right Gran?

GRAN: What do ee think!

R E C O R D I N G B R E A K

(42)

2A 4D

18. 2 A 21. INT. LARGE CELLAR. NIGHT.

ML 2-shot
FENDELMAN/STAEL

(STAEL IS HOLDING A GUN
AND STARING AT FENDELMAN'S
CORPSE)

19. 4 A
MCU COLBY

COLBY: (SHOCKED) You murdering
lunatic.

20. 5 STAEL Xing
to altar with
gun

(STAEL STARES AT HIM FOR
A MOMENT THEN TURNS
AND WALKS BACK TO THE
ALTAR. CAREFULLY HE
PLACES THE GUN IN FRONT
OF THE SKULL, THEN HE
GOES TO THE CONSOLE)

R E C O R D I N G B R E A K

EP.3

TELECINE 7: (DUR: 13^u 22")

SOF

Ext. Fetch Priory. Night.

The DOCTOR and LEELA race out of the wood and dash across the open ground towards the priory. LEELA has fallen back a little and pauses to catch her breath before running after him.

reach the Priory Gates. He opens them with his sonic key & they enter up the drive.

END TELECINE 7.

(44)

2B 4D 5

22. INT. LARGE CELLAR. NIGHT.

21. 5

High shot
STAEL at
altar

STAEL: The way to power is open!

He switches
on scanner

(HE PRESSES THE SWITCHES
ON THE CONSOLE AND
THEN GOES TO TAKE HIS
PLACE ON THE FIFTH
POINT OF THE PENTAGRAM)

22. 2

A
MCU STAEL

R E C O R D I N G B R E A K

(4)

23. INT. CORRIDOR 1. NIGHT.

149. 3 G
LS CORRIDOR

(MRS. TYLER HAS HER
ARM ROUND JACK'S
SHOULDERS AND IS
TRYING TO PUT HER
WEIGHT ON THE INJURED
ANKLE.)

MRS. TYLER: Damn boy, that hurts!

1C

23A. FENDELMAN'S LAB. NIGHT.

150. 1 C
LS Lab.

The equipment
hums into
life

(THE SCANNER, TRIGGERED
BY STAEL'S REMOTE
CONTROL UNIT HUMS
INTO LIFE. THE SOUND
OF THE POWER RISES
QUICKLY)

(3, next)

(46)

2A

24. INT. LARGE CELLAR. NIGHT.

23. 2 A

Highest widest
shot poss.

(THE LIGHTS DIM, THE
SKULL BEGINS TO GLOW
AND THEA RANSOME
BEGINS TO STIR)

R E C O R D I N G B R E A K

(47)

(Shot 150 on 1)

3G

25. INT. CORRIDOR. NIGHT.

151. 3 G

Close 2-shot
JACK/MRS. TYLER

(MRS TYLER IS LEANING
AGAINST THE WALL
PROPPED UP PARTIALLY BY
JACK. SHE IS BECOMING
AGITATED AND A BIT
INCOHERENT)

MRS TYLER: Ssh! Listen John!
Somethin' comin', John, Somethin'
comin'.

(THE LIGHTS BEGIN TO
DIM)

LIGHTS
DIM

RECORDING PAUSE

5

26. INT. LARGE CELLAR. NIGHT.

24. 5

Highest widest
poss. group
shot

(THEA RAMSOME'S BONDS FALL
AWAY FROM HER AND
SHE RISES TO HER FEET.

The pentagram
glows

THE SKULL IS GLOWING
MORE AND MORE INTENSELY.
A GLOWING HALO OF
POWER BEGINS TO
SURROUND THEA)

The skull
blazes

R E C O R D I N G B R E A K

(4)

27. INT. CORRIDOR 1 NIGHT.

153. 1 B

DOCTOR/LEELA
coming from
corridor 2

HOLD their X
down to
4-shot

(THE DOCTOR AND
LEELA ARRIVE
AT A FLAT RUN)

THE DOCTOR: Are you alright?

JACK: Damn glad to see you. Not
a moment too soon.

MRS. TYLER: (WHISPERING CROAK) No,
a moment too late. Listen!

(A DRAGGING SOUND
IS HEARD IN THE
DISTANCE)

R E C O R D I N G B R E A K set in 4th wall

EDIT IN TAIL SHOT OF FENDAHLEEN

Ci Fendahleen
tail travelling
over gloop on
floor.

(50)

154. 3 H
L 4-shot

TIGHTEN SLOWLY

(THEY STARE INTO
THE DARKNESS AT
THE END OF THE
CORRIDOR)

DOCTOR: Come on, let's get out
^{of here.}

LEELA: Doctor! That dream! I
can't move!

JACK: My legs! I can't move my
legs.

MRS. TYLER: Look! Look!

R E C O R D I N G B R E A K Strike 4th wall
& artists!

155. 1 B
LS Fendaleen

GO INTO CU

(THE FENDALEEN
COMES AROUND
THE CORNER +
UP THE CORRIDOR)

E N D O F R E C O R D I N G

RUN TK-42

SI

CLOSING TITLES - EPISODE THREE (DUR: 50")

SOF

TJ 7

Dector Who
TOM BAKER

TJ 8

Leela
LOUISE JAMESON

TJ 16

Thea Ransome
WANDA VENTHAM

TJ 17

Martha Tyler
DAPHNE HEARD

Dr. Fendelman
DENIS LILL

TJ 18

Ted Mess
EDWARD EVANS

Jack Tyler
GEOFFREY HINSLIFF

TJ 19

Maximillian Stael
SCOTT FREDERICKS

Adam Celby
EDWARD ARTHUR

TJ 20

Incidental Music
by DUDLEY SIMPSON

TJ 21

Production Assistant
PRUE SAENGER

Production Unit Manager
JOHN NATHAN-TURNER

TJ 22

Lighting
JIM PURDIE

Sound
ALAN FOGG

TJ 23

Film Cameraman
ELMER COSSEY

Film Recordist
BILL MEEKUMS

TJ 24

Visual Effects Designer
COLIN MAPSON

Special Sound
DICK MILLS

TJ 25

Costume Designer
AMY ROBERTS

Make Up Artist
PAULINE COX

TJ 26

Script Editor
ROBERT HOLMES

TJ 27

Designer
ANNA RIDLEY

TJ 28

Producer
GRAHAM WILLIAMS

TJ 29

Director
GEORGE SPENTON-FOSTER
BBC(C) 1977